

presents a Faculty Recital:

STEPHEN FISSEL, *bass trombone*

with

MEADE CRANE, *piano*

October 19, 2009

7:30 PM

Brechemin Auditorium

PROGRAM

ALLEGRO MAESTOSO for bass trombone and piano JAN KOETSIER
(1911-2006)

NEW ORLEANS for bass trombone and piano EUGENE BOZZA
(1905-1991)

CONCERT ALLEGRO for bass trombone and piano ALEXEY LEBEDEV
(1924-1993)

INTERMISSION

METAMORPHOSIS OF NARCISSUS for bass trombone and piano RICHARD STROUD
(b. 1982)

B.Y.O.B. (for Jonathan Warburton) MICHAEL B. NELSON

SONATA for bass trombone and piano (World Premiere) JOHN FRITH
(b. 1947)

JAN KOETSIER was born in Amsterdam but spent a good portion of his career in Munich. He served as Kapellmeister for the Bavarian Radio Orchestra and also taught conducting at the Hochschule für Musik. As a composer he is known for his chamber music, orchestral scores, and chorale works. His *ALLEGRO MAESTOSO FOR BASS TROMBONE AND PIANO* (1993) is a short, energizing work, very idiomatic for both instruments, using bold thematic material that alternates with a contrasting lyrical section.

French composer and conductor EUGENE BOZZA studied at the Paris Conservatory, and is known primarily for his chamber music. A prolific composer, he wrote symphonies, operas, ballets, and many pieces for brass ensemble, but it was his knack for wind writing in which he was particularly adept. *NEW ORLEANS* (1962), the best known of four pieces he wrote for bass trombone (also for tuba or B^b saxhorn), is made up of three distinct sections. The first is a somewhat sprawling cadenza-like section exploring not only the expressive capabilities of the instrument but its broad range as well. The middle section is a flowing, seductive melody with clear jazz influences, and the last section a light-hearted allegro romp where the piano and trombone share more equal roles.

ALEXEY LEBEDEV was a decorated veteran of the Russian Army who was wounded in action during World War II. After recovery he studied tuba and composition at the Moscow Conservatory where he graduated with honors. For 16 years he was the solo tubist with the Bolshoi Theater. He taught tuba, brass pedagogy, and composition at the Moscow Conservatory until his death. One of his early compositions, the *CONCERT ALLEGRO* (1949) is an excellent lyrical vehicle for the tuba, with melodies that are vocal in nature, sometimes declamatory, and at other times contrasted by tender subtlety and nuance. Bass trombonists like his compositions because of the interpretive challenges they present, with wonderful melodies and long phrases in the low register of the instrument.

RICHARD STROUD is a composer and horn player from the United Kingdom. Inspired by Salvador Dalí's painting by the same title, he wrote the *METAMORPHOSIS OF NARCISSUS* for UK bass trombone soloist Jonathan Warburton. As he describes the piece:

“There is, in fact a sort of a metamorphosis within this piece, which I see as the shift from the first, authoritative like figure, which dominates both the piano and trombone lines for the first minute or so, to a more lyrical line which ends the piece. These two motifs, after being introduced one after the other, then try to compete with one another for supremacy, which takes up most of the middle section of the piece. As neither motif succeeds the other, a cadenza section towards the end settles the conflict, as both motifs interweave with each other.”

MICHAEL NELSON is an outstanding jazz trombonist, composer, and arranger in the Minneapolis area where he leads the Hornheads, a group of specialty jazz artists who perform in numerous back-up and solo capacities for a long list of commercial artists and who pursue their own recording and educational projects as well. *B.Y.O.B (BRING YOUR OWN BONE (?))* also written for Jonathan Warburton mixes several types of so-called “commercial” style beginning with a funk/bass-line type melody that recurs throughout the piece, alternating with two contrasting jazz waltzes.

JOHN FRITH began his musical career as a horn player in the London Symphony Orchestra but decided that composition and teaching were his passions. His works include solo and ensemble compositions for wind and brass and various orchestral and choral ensembles. The three move-

ment *SONATA FOR BASS TROMBONE AND PIANO*, completed in January of this year, was originally a single movement work that became the first movement of the Sonata. After receiving it from the composer and playing through it several times I felt that there was more to be written, so I asked John if he would consider writing two more movements to further expand his composition. The resulting three movements that comprise the piece are very different in their nature, but are unified by a simple melodic element. The first movement opens with the notes E^b D E^b, a half-step motif which permeates the movement. This motif and its inversion provide the cohesive element to unify the whole piece. Movement 2, a set of variations on a ground bass begins E F E, as does the third movement, which spins the motif into a sort of “manic waltz” in a very different textural style.

[Notes by Stephen Fissel]

For nearly thirty years STEPHEN FISSEL has been a part of the varied music scene in Seattle and the Pacific Northwest. As a trombonist with the Seattle Symphony Orchestra Mr. Fissel has occupied, at various times, all three chairs of the trombone section. Since 1993 he has held the position of bass trombone.

With much experience on the stage and in the orchestra pit, Mr. Fissel is a veteran of some 28 complete performances of Wagner’s famed Ring Cycle, having played the parts of the principal trombone, bass trumpet, and bass trombone/contrabass trombone. Away from the Seattle Symphony Orchestra and Seattle Opera he has performed with Pacific Northwest Ballet, Northwest Sinfonia, the Oregon Symphony, the Grand Teton Music Festival, and the Colorado Music Festival. Mr. Fissel has appeared as a soloist with the Seattle Symphony Orchestra and the Tacoma Concert Band, and as a chamber musician with Sante Fe Chamber Music Festival, Seattle Chamber Music Society, and the Seattle Brass Ensemble.

For 15 years Mr. Fissel taught low brass at the University of Puget Sound in Tacoma, Washington, where, in addition to his teaching duties, he presented solo recitals and organized the faculty brass quintet. In 2008 Mr. Fissel joined the distinguished artist faculty at the University of Washington School of Music as a Trombone Professor.

Mr. Fissel studied with two legendary trombone teachers, Keith Brown at the Indiana University School of Music where he earned his undergraduate degree in music education and was awarded a Performer’s Certificate, and the late Frank Crisafulli of the Chicago Symphony Orchestra.

MEADE CRANE is a pianist and musician versatile in diverse areas of music-making. The Texas native has lived in the Seattle area since 1990 and is active in contemporary ensemble, film soundtrack recording, student collaboration, and score preparation, among other musical ventures. He began formal piano study at five with Grace Ward Lankford and made his public recital and orchestral debuts by age nine, along with formal study of theory and harmony. Later, his piano instructors were Fernando Laires and Leon Fleisher. An honors graduate of Peabody Conservatory (M.M.) and Interlochen Arts Academy, he taught in the Peabody and USC Preparatory divisions. A lifelong proponent of new music, he was a core member of Seattle-based Quake and the Long Beach Chamber Ensemble, also appearing with Seattle Chamber Players and Sonora. Meade Crane’s solo and chamber repertoire extends from Baroque to new music, and since 1995 he has played on nearly 250 film scores and special projects. His chamber work *11 pieces*, composed for Quake, was a Seattle Weekly 2004 Best New Classical Work. Meade Crane is also archivist of the works of self-taught artisans, architect Hubert Hammond Crane, and artist/poet Chad Witt, with two published volumes to date.

CLASSICAL

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2009-2010 UPCOMING EVENTS

Information for events listed below is available at www.music.washington.edu and the School of Music Events Hotline (206-685-8384). All events listed are in the afternoon/evening.

Tickets for events listed in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) go on sale at the door thirty minutes before the performance. Tickets for events in Meany Theater and Meany Studio Theater are available from the UW Arts Ticket Office, 206-543-4880, and at the box office thirty minutes before the performance.

To request disability accommodation, contact the Disability Services Office at least ten days in advance at 206-543-6450 (voice); 206-543-6452 (TTY); 685-7264 (FAX); or dso@u.washington.edu (E-mail).

- October 24, Guest Artist Recital: Becky Billock, piano. 7:30, Brechemin Auditorium.
- October 25, Wind Ensemble Chamber Concert. 1:30, Brechemin Auditorium.
- October 27, DXArts. 7:30 PM, Meany Theater.
- October 30, Littlefield Organ Series: Halloween Organ Concert. 7:30, Walker-Ames Room.
- November 7, Ethnomusicology Visiting Artist Recital: Bora Ju, traditional and contemporary works on the *gayageum* (traditional Korean zither.) 7:30, Brechemin Auditorium.
- November 8, Littlefield Organ Series with guest artist Tamara Still. 3:00, Walker-Ames Room.
- November 12, Brechemin Piano Series. 7:30, Brechemin Auditorium.
- November 15, Barry Lieberman & Friends: "An Afternoon with Gary Karr, Part II." 2:00, Brechemin Auditorium. (Part I was in 2007 and may be viewed at www.youtube.com under "Gary Karr.")
- November 16, Concerto Competition. 7:00, Meany Theater.
- December 1, Chamber Singers & University Chorale: "Between the Now and Not Yet: Songs of Transition." 7:30, Meany Theater.
- December 2, Jazz Innovations I. 7:30, Brechemin Auditorium.
- December 3, Jazz Innovations II. 7:30, Brechemin Auditorium.
- December 4, Composers' Workshop. 7:30, Brechemin Auditorium.
- December 5, Guest artist master class: Travis Gore, double bass. 2:00, Brechemin Auditorium.
- December 6, Barry Lieberman & Friends with guest artist Travis Gore, double bass. 2:00, Brechemin Auditorium.
- December 7, Voice Division Recital. 7:30, Brechemin Auditorium.
- December 7, Percussion Ensemble: "Percussion Concussion." 7:30, Meany Studio Theater.
- December 8, CarolFest. 7:30, Meany Theater.
- December 9, Studio Jazz Ensemble. 7:30pm, Meany Theater.
- December 10, Brechemin Piano Series. 7:30, Brechemin Auditorium.
- December 10, Wind Ensemble, Concert, and Campus Band: "Passport." 7:30, Meany Theater.
- December 10, Opera Workshop. 7:30, Meany Studio Theater.
- December 11, University Symphony. 7:30, Meany Theater.
- January 17, Guest artist recital: Jeremy Samolesky, piano. 2:00, Brechemin Auditorium.
- January 17, Faculty recital: Donna Shin, flute. 5:00, Brechemin Auditorium.
- January 28, University Symphony with winners of the 2009 Concerto Competition. 7:30, Meany Theater.
- February 11, Brechemin Piano Series. 7:30, Brechemin Auditorium.
- February 12, Guitar Ensemble: "Music from the Golden Age of Guitar." 7:30, Brechemin Auditorium.
- February 16, Contemporary Group. 7:30, Meany Theater.
- February 18, Symphonic, Concert and Campus Bands: "Songs and Dances for Band." 7:30, Meany Theater.
- February 20, Guest artist master class: Jordan Anderson, double bass. 2:00, Brechemin Auditorium.
- February 21, Barry Lieberman and Friends with guest artist Jordan Anderson, double bass. 2:00, Brechemin Auditorium.
- February 21, Littlefield Organ Series with guest artist William Peterson. 3:00, Walker-Ames Room.
- February 23, University Symphony and Seattle Symphony: "Side by Side." 7:30, Meany Theater.
- February 25, Percussion Ensemble: "Meany Beat." 7:30, Meany Theater.
- February 26, Guest artist recital: Jane Coop, piano. 7:30, Brechemin Auditorium.
- February 28, Faculty recital: Michael Partington, guitar. 7:30, Brechemin Auditorium.
- March 1, Voice Division Recital. 7:30, Brechemin Auditorium.
- March 3, UW Gospel Choir. 7:30, Meany Theater.
- March 4, Brechemin Piano Series. 7:30, Brechemin Auditorium.
- March 5, Composers' Workshop. 7:30, Brechemin Auditorium.
- March 8, Guest artist recital: Hillary Herndon, viola with Regina Yeh, piano. 7:30, Brechemin Auditorium.
- March 8, Studio Jazz Ensemble, 7:30, Meany Theater.
- March 9, Wind Ensemble: "Japan Tour Preview Concert." 7:30, Meany Theater.
- March 10, Jazz Innovations I. 7:30, Brechemin Auditorium.
- March 11, Jazz Innovations II. 7:30, Brechemin Auditorium.
- March 11, Opera Workshop. 7:30, Meany Studio Theater.
- March 12, Combined Choruses & Symphony: "A Mass for Our Time." 7:30, Meany Theater.
- March 14, Guest artist lecture-recital: Dainius Vaicekonis, piano. 3:00, Brechemin Auditorium.
- April 7, Brechemin Scholarship Recipients Recital. 7:30, Brechemin Auditorium.
- April 8, Brechemin Piano Series. 7:30, Brechemin Auditorium.
- April 11, Barry Lieberman & Friends with guest artist Maria Larionoff, violin and faculty artist Robin McCabe, piano. 2:00, Brechemin Auditorium.
- April 13, Faculty recital: Marc Seales, piano, and guests. 7:30, Meany Theater.
- April 18, Harp Chamber Music Recital. 3:00, Brechemin Auditorium.

April 23, Guest artist recital: Alexandre Dossin, piano. 7:30, Brechemin Auditorium.
 April 25, Littlefield Organ Series with guest artist Susan Soderlund. 3:00, Walker-Ames Room.
 April 26, Combined Bands: "Discoveries." 7:30, Meany Theater.
 April 27, Ethnomusicology Visiting Artist recital: Laura Reboloso, traditional and original compositions on the *leona* (from the family of *jarana* guitars from Veracruz, Mexico.) 7:30, Meany Theater.
 April 28, DXArts. 7:30, Meany Theater.
 April 29, Saxophone Night. 7:30, Meany Theater.
 May 5, Faculty recital: Craig Sheppard, piano. 7:30, Meany Theater.
 May 6, Brechemin Piano Series. 7:30, Brechemin Auditorium.
 May 12, Spring Opera Gala. 7:30, Meany Theater.
 May 14, Spring Opera Gala. 7:30, Meany Theater.
 May 14, Guitar Ensemble: "To the Beatles and Beyond." 7:30, Brechemin Auditorium.
 May 15, Ethnomusicology Students Recital. 7:30, Brechemin Auditorium.
 May 16, Spring Opera Gala. 3:00, Meany Theater.
 May 17, Voice Division Recital. 7:30, Brechemin Auditorium.
 May 19, Jazz Innovations I. 7:30, Brechemin Auditorium.
 May 20, Jazz Innovations II. 7:30, Brechemin Auditorium.
 May 24, University Chorale. 7:30, Meany Theater.
 May 26, Contemporary Group. 7:30, Meany Theater.
 May 27, Brechemin Piano Series. 7:30, Brechemin Auditorium.
 May 27, Combined Bands and UW Choirs: "RUAH: Wind and Spirit." 7:30, Meany Theater.
 May 28, Composers' Workshop. 7:30, Brechemin Auditorium.
 June 1, UW Chamber Singers: "colla voce/collaboration/collage/collision." 7:30, Meany Theater.
 June 1, Percussion Ensemble: "World Percussion Bash." 7:30, Meany Studio Theater.
 June 2, Studio Jazz Ensemble. 7:30, Meany Theater.
 June 3, University Choirs: "UW Sings." 7:30, Meany Theater.
 June 4, University Symphony. 7:30, Meany Theater.